

BERNARD SHAW'S NEW PLAY.

"HOW HE LIED TO HER HUSBAND" IS EXQUISITE.

A Brief Comedy, in Which All of the Brilliant Ability of the Author of "Candida" is Exhibited in a High Light—A New Success for Arnold Daly.

It is positively wicked of George Bernard Shaw to be so interesting, so witty, so pointed in his cheerful and verdant satire on the gross humbug, and withal so deft in the construction of plays. It seems as if Arthur Pinero and Henry Jones ought to have all the ripe fruit to themselves. They have studied the method of play building. They know more even than our own and only Paul Potter.

They are the children of Sardou, born on English soil and saturated with the philosophy of Macaulay's immortal comment that there is nothing so common as the British public in one of its periodic fits of morality. They do not, to be sure, write for the young person. They treat of the tiki-tiki social problems of the time; but they daily with tragedies in sack coats and walking skirts. Thus they keep within the respectable bounds of clothes philosophy.

Therefore when George Bernard Shaw comes along and rips off all the veneering of conventions and shows people as they really are behind their conversation, all of which is for publication and not as an evidence of good faith, he seems to be satirizing Pinero and Jones and the rest of them quite as pointedly as he is poking pins into inflated and air-blown human nature.

Last season Arnold Daly, who had convictions with courage behind them, produced Mr. Shaw's "Candida," and that part of this populace which is not utterly prostrate before the soubrette and the low comedian of so called comic opera or the equally fatuous hero and heroine of shop made drama went into some considerable spasms of delight over the immensely clever play.

Last night Mr. Daly began another season at the Boulevard Theatre, which for a fleeting period was known to the elite as Mrs. Osborn's Playhouse. For the opening the actor-manager selected two pieces from Mr. Shaw's pen. One was the familiar "Man of Destiny," and the other was a new conception, written for Mr. Daly and Americans, and called "How He Lied to Her Husband." The author describes this as a "comedy-drama," which is a comedy in its essence, a satire, but with large in quality this new play extended to be.

It is a supplement to "Candida." It shows the other side of the medal. *Candida* is now the utterly commonplace and prosaic Mrs. Aurora Borealis. She does not understand either poetry or drama, and she is a woman who is not to be understood. Henry Upjohn, the Eugene of the new play, is a Swinburnian passion, poured forth in verses which he declares fit for the ears of a married woman to read, flatters her, but when she finds that her husband has got hold of the poems she beseeches Henry to lie like a gentleman and say that they were addressed to some other Aurora.

He does so, and thereupon Mr. Bumpus is righteously angered because his wife has been good enough for this puny little fellow to have better men than he have succumbed to her charms. He then tells the truth and the husband very properly apologizes. This is a bald outline of the plot of "How He Lied to Her Husband," but the play is a masterpiece of the theatre can give any idea of the delicious humor, the exquisite satire, the profound contempt for weak human nature and the marvellous wisdom which Mr. Shaw has poured into his character study. Those who know "Candida" will see at once where the author has made fun of himself. He has poured in his own play. He even puts it into direct lines in this new play.

Last night's audience was of a kind to enjoy every minute of the comedy-drama. It laughed continuously at the bright lines and the delightfully humorous situations. The little play was charming, and Mr. Daly as the husband, Mr. Upjohn, as the husband and Helene Johnson as the wife. The performance of "The Man of Destiny," which preceded it, was a masterpiece of the theatre can give any idea of the delicious humor, the exquisite satire, the profound contempt for weak human nature and the marvellous wisdom which Mr. Shaw has poured into his character study. Those who know "Candida" will see at once where the author has made fun of himself. He has poured in his own play. He even puts it into direct lines in this new play.

THINK OUT THE SPECULATORS. Col. Savage's Megaphone War Begins to Show Good Results.

Only six speculators appeared at the Garden Theatre last night to sell tickets for "The College Widow." On Saturday night, when Manager Savage began his crusade against the speculators, there were fully twenty-five of them. The lesser number last night was taken as showing that Col. Savage's megaphone war had scared most of them off. The six speculators who were on deck disposed of very few tickets. Besides two negroes armed with megaphones, who constantly warned intending purchasers that speculators' tickets would not be received at the door, Col. Savage had a dozen watchers on. When a ticket was purchased by a speculator a watcher followed the purchaser to the door and saw that the ticket was not accepted.

One of the buyers of speculators' tickets was a woman, formerly well known socially in Chicago, and her husband. The husband took the "turn down" good naturedly, but his wife was angry. "I see that the speculators' prices, why can't we enter?" she demanded. Col. Barden, who represents Col. Savage, explained that the managers of Col. Savage were trying to break up the speculator nuisance as far as this particular theatre was concerned, and that they reserved the right to bar out tickets sold by speculators, but this didn't justify the woman at all.

The speculators say they are not beaten yet and before they give in there will be damage suits started. Col. Savage says he is out to down the speculators, so let 'em buy away.

NEW COWBOY PLAY. Second and Weaker Version of "The Virginian" Produced in 14th Street.

Sydney Ayers, an actor who has been playing in stock companies outside this city, made his debut as a star last night at the Fourteenth Street Theatre in a four act play called "The Texas Ranger." J. M. H. H. is the author, and his work is a second edition of "The Virginian," the book-play produced last year at a Broadway playhouse with success.

The scene of this play is laid on a ranch in Texas. The rancher's pretty daughter is the heroine. The boss cowboy of the ranch is Freshwater Jack (Mr. Ayres). He works up from a common cowboy to foreman, but before he obtains the job he gets the enemy of a Mexican cowboy on an adjoining ranch. In a dance at the ranch where Freshwater Jack holds forth the "graser" shoots him in the back.

There are other complications before this ends, and they all end happily. Freshwater Jack marries the heroine—of course. The play is not nearly as strong as "The Virginian."

May Irwin Returns to the Stage. WATERBURY, Conn., Sept. 26.—After several years in retirement, Miss May Irwin returned to the stage to-night at Poli's Theatre in "Mrs. Black is Back," by G. V. Holman. Her reception was enthusiastic. Her own songs, "Aloha Kamehameha," "Talk," and "Taint No Use in Loving But," were well received.

WARFIELD EARN A TRIUMPH

And David Belasco Sounds a War Note—"The Music Master" a Fine Play.

Mr. David Warfield's reappearance last night at the Belasco Theatre as the principal character in Charles Klein's comedy drama, "The Music Master," brought to the attention of theatregoers the actor in a higher development of his art than he had ever revealed, and the playwright as the successful author of a good play. Mr. Warfield's part was suited to his talents, or rather he suited himself to the part, and, playing with repression and intelligence, verified the opinion of those who have predicted for him an auspicious career on the legitimate stage.

The story of the play is neither a new nor unfamiliar one, but it takes freshness from the skill with which it is presented and the ease with which it is told. Briefly, the wife of Herr Rulon von Barwig has eloped from their Leipzig home with his dearest friend, Uhlmann. With her she took her daughter Helen, and found a home in New York, where Uhlmann, under the name of Stanton, has risen to fortune and, if not to fame, at least to notoriety of a not unpleasant sort. Sixteen years after the elopement the action of the drama begins in the rooming house of Herr von Barwig in a house in Houston street.

He has searched for his wife and child, blaming himself as the guilty one, because his devotion to music restrained him from the domestic life that his wife coveted. Unknown to him she has died, and their daughter, under the name of Stanton, penetrates to his rooms to urge him to give music lessons to a protégé of hers. The stirring of long forgotten memories and the desire to see the father and the daughter, and she engages him as her own music master.

In the second act Barwig learns the truth which he has suspected. He faces Uhlmann, and in a strong and convincing scene demands his daughter. While the two men are in dispute Mr. and Mrs. Andre Cruger call to ask Helen's hand for their son. Fearing that a disclosure of the secret might prevent this match, Barwig is silent. In the last scene, just as he is about to depart for Leipzig to witness the marriage of Helen to Cruger, she, who has forced a semi-confession from Stanton, comes to him and demands her birthright of a father's love. He gives up this play for perhaps it might be truer if it were not, but it is a good ending.

Mr. Warfield as the kindly, honest, optimistic and philosophic Barwig played with moderation and naturalness a part that presented him in a most attractive light as an actor. Not overacting and slightly overacting, he demonstrated the possession of dramatic force and skill. He might easily have made the character ridiculous. He never allowed himself to be turned to bathos, but Mr. Warfield played with fine imagination and delicate touch, and won a triumph.

Miss Minnie Dupree as Helen was fully capable in her work, and gave an excellent portrayal not only of the young and artless girl, the amateur worker in philanthropy, but the last act showed a strong contrast the force of a woman who has come to her full stature. She shared the triumph of the play, and contributed much to the naturalness of the scenes.

Miss Marie Bates as Miss Houston, the keeper of the boarding house, sustained a character rôle difficult to handle properly in masterly fashion, and in her own scene of emotion struck a deeper note and rang it true. Her maid, the blooming Jenny, was enacted by Antonette Walling, who played the part of the girl who is the daughter of the five character sketch of Leon Kohlman as Herr August Poon. Campbell Gollan as the last act showed a strong contrast the force of a woman who has come to her full stature. She shared the triumph of the play, and contributed much to the naturalness of the scenes.

Alfred Hudson as the music master, the master of the brickmakers, W. C. Ricciardi and Louis P. Verande as the comic duo, and the other players of the troupe were all well. The play was a success, and the author has made fun of himself. He has poured in his own play. He even puts it into direct lines in this new play.

WICKED WOMAN REPORTER Makes Her Debut in Eighth Avenue Melodrama—And She's a Bad 'Un.

A new melodrama, "Her Mad Marriage," was presented at the Manhattan Theatre last night. The play is a comedy-drama, and is a sequel to the play "The Wicked Woman Reporter," which was presented at the same theatre last night. The play is a comedy-drama, and is a sequel to the play "The Wicked Woman Reporter," which was presented at the same theatre last night. The play is a comedy-drama, and is a sequel to the play "The Wicked Woman Reporter," which was presented at the same theatre last night.

SEPECULATOR KNOCKED OUT. A First Night Incident Showing Theatrical Sentiment at Bridgeport.

BRIDGEPORT, Conn., Sept. 26.—Just before the curtain was rung up to-night for the first production of "Paris by Night" on its road tour, at Smith's Colonial Theatre, Edward C. Smith, manager of the theatre, had a little discussion with Robert Franz, a ticket speculator, in which Franz received a black eye. It was Bridgeport's first experience with theatre ticket speculators, and it is likely to be the last, as Franz was unable to realize on a single ticket of the many in which he had invested.

Walter & Rush, the New York managers of the production, attended the opening of their show and were delighted with its reception.

News of Plays and Players. The 20th performance of "Piff, Paff, Pout" is to be given next Monday at the Casino. Souvenirs will be distributed.

At the Majestic Theatre the next evening, Andrew Freeman played the part of "The Teller of Spies" will present to the Giants baseball team a silver mounted bat. Harry Pulliam, president of the National League, will be the guest of honor.

The sale of seats for the benefit to the New York Baseball Club of the National League at the New York Theatre next Sunday night was opened yesterday morning. The seats were sold for \$500 for two long, orchestra chairs and Joe Yeager purchased one for \$50.

Rehearsals of the Oratorio Society, Frank Leach, conductor, will be resumed on Thursday at 8 o'clock in Carnegie Hall. Applicants for membership in the chorus may apply then.

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ARRANGEMENTS FOR PUTTING THE CONNECTICUT OVERBOARD.

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Rear Admiral Rodgers, commandant of the Brooklyn navy yard, has issued orders to regulate things in the yard on Thursday, the day on which the battleship Connecticut is to be launched. His first order, which is issued to the marines and yard police, reads:

Permit no one to enter the yard without a ticket of admission except officers in uniform or who present their personal cards.

The men in uniform from the fleet must present white paper tickets, with the names of bearer, seal of ship and signature of executive officers.

The marines and police are ordered to show the utmost courtesy and consideration to all visitors and all persons entering the yard are to be directed to the place of launching and to the proper gates on leaving. Visitors are to be kept to the roped-off streets and they are not to be allowed to wander about the yard indiscriminately.

No smoking will be allowed in the yard.

The Cob Dock is reserved for enlisted men of the navy and Marine Corps and their families. No photographic cameras will be allowed within the guarded lines and no moving picture cameras will be allowed in any department of the yard.

Those who have admission cards will be admitted at the Cob Dock, the main entrance to the yard, and the Clinton avenue gate. If the visitors are in carriages they will have to enter by the Cob Dock street gate.

On the water, revenue boats and other craft will be in charge of Commander Baxter, who has charge of the yard.

Each man knows just what he is to do, and when the Naval Constructor gives his orders shortly before 11 o'clock on Thursday morning the men will remove the support jacks from the water.

The committee of management of the Brooklyn branch of the Naval Young Men's Christian Association will hold an informal reception in honor of the Secretary of the navy, Mr. C. D. B. Smith, on Thursday morning, at 10 o'clock.

About 1,000 invitations have been sent to the guests who were invited by the committee.

Mr. B. Smith will be the guest of honor at the reception.

Miss Helen Miller Gould will be on the reception committee and will welcome the guests.

She will be assisted by the following: Mrs. E. A. McMillin, Mrs. Russell Sage, Mrs. Charles S. Darrington, Mrs. John P. Munn, Mrs. O. V. Potter and Mrs. Frederick Rodgers.

POLICE GET A SILK THIEF.

Man Caught Looting a Store Believed to Have Had a Hand in Other Robberies.

Policeman Dwyer of the Stagg street police station, Williamsburg, was on the lookout early yesterday morning for the thieves who have been committing the extensive silk goods robberies in the Graham and Manhattan avenue sections of Williamsburg lately, when he saw a burglar in the silk furnishing goods establishment of Max Tizer at 76 Graham avenue.

Dwyer found that the front door had been forced open. He entered, and the burglar ran through a rear door into the street.

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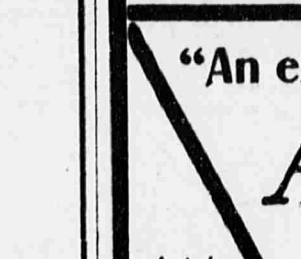
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